

BOOKS BY MARLA FRAZEE

BOOT & SHOE

ISBN: 9781442422476 (HC)
ISBN: 9781442457065 (eBook)

STARS

ISBN: 9781442422490 (HC)
ISBN: 9781442435780 (eBook)

ALA Notable Children's Book

Booklist Editors' Choice

Bulletin Blue Ribbon

CCBC Choice (Cooperative Children's Book Council)

NCTE Notable Children's Book

New York Times Bestseller

THE BOSS BABY

ISBN: 9781442401679 (HC)
ISBN: 9781442436732 (eBook)

Publishers Weekly Best Picture Book of the Year

San Francisco Chronicle Best Holiday Book

School Library Journal Best Books of the Year

ALL THE WORLD

ISBN: 9781416985808 (HC)
ISBN: 9781442436725 (eBook)

Caldecott Honor

ALA Notable Children's Book

Bulletin Blue Ribbon

CCBC Choices (Cooperative Children's Book Council)

IRA Children's Book Award

Kirkus Reviews Best Children's Book

New York Times Best Illustrated Book

Publishers Weekly Best Book

School Library Journal Best Book of the Year

ON THE MORN OF MAYFEST

ISBN: 9781442443419 (PB)

American Booksellers Pick of the List

Marla Frazee has illustrated many acclaimed picture books, including *All the World* by Liz Garton Scanlon, which received a 2010 Caldecott Honor; *Everywhere Babies* by Susan Meyers; and *Harriet, You'll Drive Me Wild!* by Mem Fox; as well as her own *Boot & Shoe*; *The Boss Baby*; *Walk On!*; *Roller Coaster*; *Santa Claus the World's Number One Toy Expert*; and *A Couple of Boys Have the Best Week Ever*, which received a 2009 Caldecott Honor. She is also the illustrator of the bestselling Clementine chapter book series by Sara Pennypacker. She lives with her family in Pasadena, California. Visit her at MarlaFrazee.com.



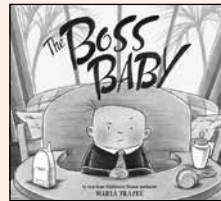
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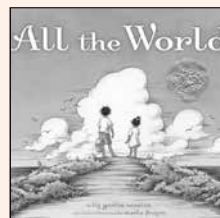
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To learn more, please visit author's website at
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F R A Z E E



"It is through writing and illustrating that I try to make sense of this big, complicated world." — Marla Frazee

I grew up in Southern California. I had a royal blue Stingray bike, a pogo stick from Santa, a best friend named Lisa, an older brother who hardly ever talked to me, a younger sister I had to share a room with, and a dog named Pappy, who would run away at top speed any chance he got. (I took happy advantage of this by zipping around our neighborhood on roller skates, holding on to Pappy's leash for dear life.) I climbed trees and sat on curbs, and when I wasn't doing all of that, I liked to draw. A lot. And I liked to read.

I had fun. But I also felt afraid much of the time. Kindergarten was terrifying (I had absolutely refused to go to nursery school), but so was the start of every school year. Oral reports, sleepovers, swimming lessons, sleepaway camp—it seemed like every time I turned around, there was something that I was supposed to be finally old enough to do, but didn't feel ready for. As soon as I got the hang of whatever the new thing was, it was time to get the hang of something else. It was exhausting.

I don't think it's any easier to be a kid than to be a grownup. Kids and grownups have different things to deal with, of course, but the feelings we have while we are dealing with it all are much the same. As a kid and now as a grownup, I've felt overwhelmed, as well as delighted. Scared sometimes, and brave other times. Loved, and then a second later, lonely, ignored, and misunderstood. Whiny, and then guilty about being a whiner.

All these feelings—both good and bad—end up in the books that I write and illustrate, because it is through writing and illustrating that I try to make sense of this big, complicated world. If I can

tell stories in words and/or pictures that mean something and matter to me, then, I think, they will mean something and matter to others, too.

When I am hiking in the hills around my house with my dog, I am often amazed at how big the world seems. The mountains are high, the valleys are low, the sky is vast, and the ocean is far away. At the same time, I am very focused on what is near. Maybe there's a rock in my shoe, maybe I'm trying not to step in the stream, maybe my dog is freaking out, maybe there are other people on the trail. The back and forth between what is big and what is

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small is one of the many things I loved about Liz Garton Scanlon's manuscript, *All the World*. I wanted the pictures to show how the world often seems too big to comprehend, but at the same time can be comforting and familiar.

My best friend, Lisa, used to boss me around when we were growing up. She was a whole grade younger than me, but it didn't matter—she was the boss. A few years ago, my son James got a new kitten for Christmas, and that little kitten quickly became the boss of our house. I told James that was exactly the way it was when he and his two older brothers had been babies. They all were little bosses. And it was exactly how I felt being bossed around by Lisa. Remembering all that and watching James deal with his bossy kitten is where the idea for *The Boss Baby* came from.

Since I've always lived in and around Los Angeles, a night sky full of stars that I can actually see hasn't been a regular occurrence in my life. So whenever I find myself far away from city lights on a clear, moonless night, I am just as awestruck as ever that there are so many stars up there all the time. But the best thing about Mary Lyn Ray's *Stars* manuscript to me is that it isn't just about those real stars in the sky that we can sometimes see and sometimes can't see. It is also about stars we can imagine, create, and discover. I wanted the pictures in *Stars* to echo that same feeling of looking harder and deeper at

things and discovering that everything is a bit more magical, mysterious, or surprising when we do.

Boot & Shoe is the story of two dogs who eat, pee, and sleep together, but spend their days apart—one on the front porch and one on the back porch. They depend on each other and are also independent from each other. Maybe less independent than they think. This, to me, is the nature of family life. We love and depend on each other for all kinds of things. And we also want our own space and to be our own person—or, in the case of Boot and Shoe, to be our own dog.

It's interesting for me to try and figure out when and where the ideas and inspiration for my books come from, but one thing is for sure—I'm always looking forward to getting back into my studio and working on the next one!